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ABSTRACT

This curriculum bulletin was intended to explain the Oregon Action Plan and its implications for the music curriculum in Oregon schools. The bulletin contains two sections. Section 1, "Music and the Present Standards", includes the following: (1) "Implications for Changes to Standards"; (2) "The Oregon Action Plan with Essential Learning Skills in Listening, Speaking, Reading, Mathematics, Critical Thinking and Study Skills"; and (3) "Music Textbooks." Section 2, "Music Curriculum Update," includes: (1) "Purpose"; (2) "Goals"; (3) "Content and Organization for the Primary and Intermediate Grades, Junior High School/Middle School, and High School Music Program"; and (4) "Music Teachers and Music Support." An appendix lists the graduation requirements for the graduating class of 1988. Six tables show curriculum balance, topical minicourses, and content emphasis. (EH)

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Music Curriculum Bulletin

Verne A. Duncan
State Superintendent of Public Instruction

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Music Curriculum Bulletin

1985

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Foreword

In keeping with the thrust for excellence in education as outlined by the recently adopted Oregon Action Plan, the need exists to inform districts of possible changes the plan could bring about, let them know what might be expected of them and share information about what assistance would be made available to them by the Oregon Department of Education.

Initially, it is important to realize several things:

1. At this time, the Oregon Action Plan has not gone into full effect on the present standards. Except for requiring an additional unit of credit in both mathematics and science, and increasing the total units from 21 to 22 for high school graduation, the standards remain the same.

2. The other changes proposed by the plan have been adopted in principle by the State Board, but the details and timelines for implementation have not been worked out.

3. The proposed changes will be thoroughly studied and formal hearings will be held before the Board takes final action. At that time implementation timelines will be set.

4. Local school districts, with assistance from the Oregon Department of Education, shall provide a comprehensive instructional program beyond the common curriculum to advance each student's personal, educational and career goals.

5. The plan proposed some radically new and far reaching changes in the approach to the whole educational process. Realizing that such changes take time, the Department has drawn up plans over nearly a fifteen-year period to fully implement the needed changes. They provide for a great deal of collaboration among the public, business, and educational communities to arrive at the best solutions and timelines for solving the many problems the needed changes will create.

6. The Department has chosen to make several publications available to the districts to assist them to understand the implications of the changes and provide interim assistance until the Department has been able to complete their assigned tasks. Department Memorandum No. 10-1984-85* explains the present and proposed graduation requirements.

7. The curriculum bulletins are generally published the year following field testing of curriculum models in each content area.

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*See Appendix

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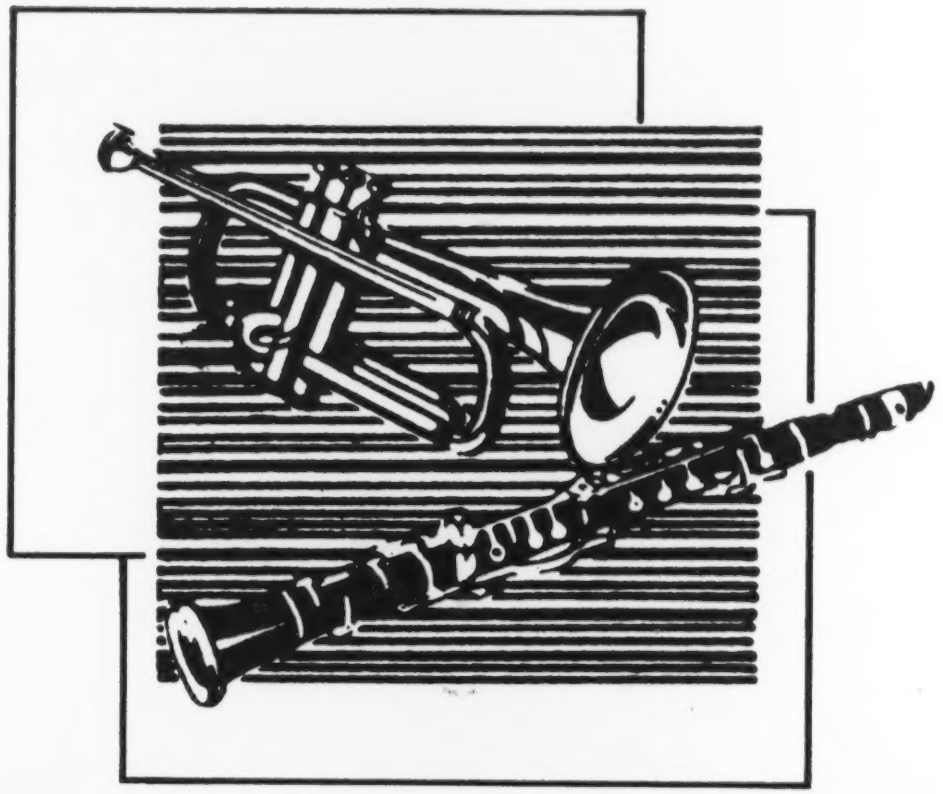
Music and the Present Standards

Section I



Music and the Present Standards

The Oregon Action Plan will undoubtedly have great impact on Oregon education. However, the Oregon Action Plan does not recommend any diminishing of present standards for music education. OAR 581-22-420 requires that all students receive instruction each year in music and seven other program areas.

As in the past, it is recommended that music be scheduled in four 25-minute periods, three 35-minute periods, or a combination of periods which total 90-105 minutes of music instruction per week. Or, thinking in percentages, music should be taught 7% of the school day.

The following Table is taken from the *Elementary-Secondary Guide for Oregon Schools*, "Planning for Standards Implementation" (1980) available from the Oregon Department of Education.

Table 1
Suggested K-6 Curriculum Balance

	Primary	Intermediate
Required Program	**K-3**	**4-6**
Art	7%	7%
Health Education	7%	8%
Language Arts	40%	35%
Mathematics	15%	15%
Music	7%	7%
Physical Education	8%	8%
Science	7%	10%
Social Studies	9%	10%

In grades 7-12, music is an elective, although it is extremely important that students receive instruction in at least one of the fine arts (music, visual arts, drama, or dance) in the 7th or 8th grade and again in the 9th-12th grade. For high school graduation, one credit must be earned in one, or a combination, of fine arts (music, visual arts, drama, and dance), foreign language, or applied arts.

Implications for Changes to Standards

All of the many recent national reports about education include fine arts as one of the important areas for student instruction. Oregon's Superintendent of Public Instruction, his committees, and the final Oregon Action Plan agree with the national reports that fine arts instruction must be part of the instructional program.

With additional requirements placed on students for high school graduation, many educators have registered concern that there is now an imbalance in requirements and electives—especially the fine arts. In fact, some Oregon education groups are recommending that one, two, or three credits be required in fine arts for high school graduation. Some discussion has centered around a requirement of this nature to be instituted by 1987 or 1988. However, no official action has been taken nor has an official position been announced. It may be that local school districts will presently take the lead in this matter, as some districts are already requiring, or planning to require, that all students earn credit(s) in the fine arts for high school graduation.

There will probably be little change, if any, at the elementary level in music and the fine arts. Recent discussions seem to reemphasize the continued need for studies in music and the arts especially in view of the research on modes of learning, (e.g., right and left brain and Howard Gardner's *Theory of Multiple Intelligences*) and the need for balancing the high tech education of children with their very personal needs to create, feel and express themselves through music and the arts.

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The Oregon Action Plan

The "Oregon Action Plan for Excellence in Education," 1984, states on page 4:

> "The Oregon Department of Education, working with local school districts and higher education institutions, shall define the required common curriculum goals for elementary and secondary schools in terms of the learning skills and knowledge students are expected to possess as a result of their schooling experience. Goals will be specified at selected checkpoints.
>
> Curriculum goals for all students shall be specified in:
>
> a. Learning skills: reading, writing, speaking, listening, mathematics, critical thinking, scientific method, and study skills.
>
> b. Knowledge and skills in: art, health education, language arts, mathematics, science, music, physical education, social studies, career development, personal finance, economics, and computer literacy.
>
> Local school districts, with assistance from the Oregon Department of Education, shall be responsible for organizing the curriculum and delivering instruction to achieve the common curriculum goals."

The learning skills listed in (a) are designated as the essential learning skills students must possess in order to help them acquire other knowledge and skills; they are not unique to any one subject area. This means that teachers of all curriculum areas, including music, have a responsibility to help students with these essential learning skills.

The music teachers' primary responsibility is, of course, to teach children how to make, create and understand music. But while doing this they also are teaching and reinforcing many of the essential learning skills.

Essential Learning Skills—Listening, Speaking and Reading

There are many similarities between teaching sounds in music and lyrics, sounds for good enunciation and correct pronunciation and sounds in phonetic reading. All demand attention and discipline to the task and the need to follow directions, all make use of experimenting and experiencing sound and all teach discrimination in listening. The music teacher, like the other classroom teachers, works with names, colors, rhymes, alliteration, left to right, up and down, short and long, accents, eye/hand/body coordination and sequencing. In addition, the music teacher presents new vocabulary words and guides children through many listening experiences designed to teach sensitivity to sounds.

Essential Learning Skill—Mathematics

It is not coincidental that many fine mathematics people are fine musicians and vice versa, for there are many concepts common to both. Music teachers reinforce numerical concepts through counting songs, finger play, rhymes and singing games. Geometric shapes such as round, square, rectangle and triangle are also shapes of instruments or are used in music notation. Units of measure are emphasized in movement activities and songs about days of the weeks and months of the year. Eventually children feel meter in beat groupings of two's and three's and the study and application of meter, beat, and divisions of the beat relate directly to mathematics. Then there is the study of acoustics, for example, the overtone series and its mathematical relationship to the fundamental tone produced.

Essential Learning Skills—Critical Thinking & Study Skills

As one can see, while the music teacher teaches music he/she also assists students with the state designated essential skills of reading, mathematics, speaking and listening. But perhaps of even greater significance is music's participation in the areas of critical thinking and study skills. Music students learn heightened use of their senses, learn to move while listening and singing, learn to recreate music by reading music symbols and simultaneously watching the conductor, learn to relate, interpret, select and notate sounds. All of these require concentration and discipline, for without these little learning can take place.

Children are both wonderful and marvelous. Watch how they can do several things simultaneously. For example, they sing, play instruments, and move and **enjoy the challenge**. Watch how the uninitiated adult has great difficulty doing the same activity.

Some of the attributes of music are to heighten the senses, foster creativity and reinforce, synthesize, relate and utilize all the child's learning, including all that is learned in the state's designated essential skills areas. The December 1984 pamphlet from the Council on Basic Education entitled, *Basic Ed*, (Vol. 29, #4) states on p. 3, "But we suggest that arts instruction can also enhance the basic curriculum by teaching students to observe, to reason, to study, to read (in the broadest sense), to speak and listen, to compute and to write."

Music Textbooks

Music basal textbooks are currently being purchased. ORS 337.141 outlines that textbooks and other curriculum materials shall be selected for each grade and subject field from the approved list. In Oregon, selections are made every six years with music purchases of books and recordings to be made during 1985 and/or 1986.

The following 3 basal series are on the approved list:

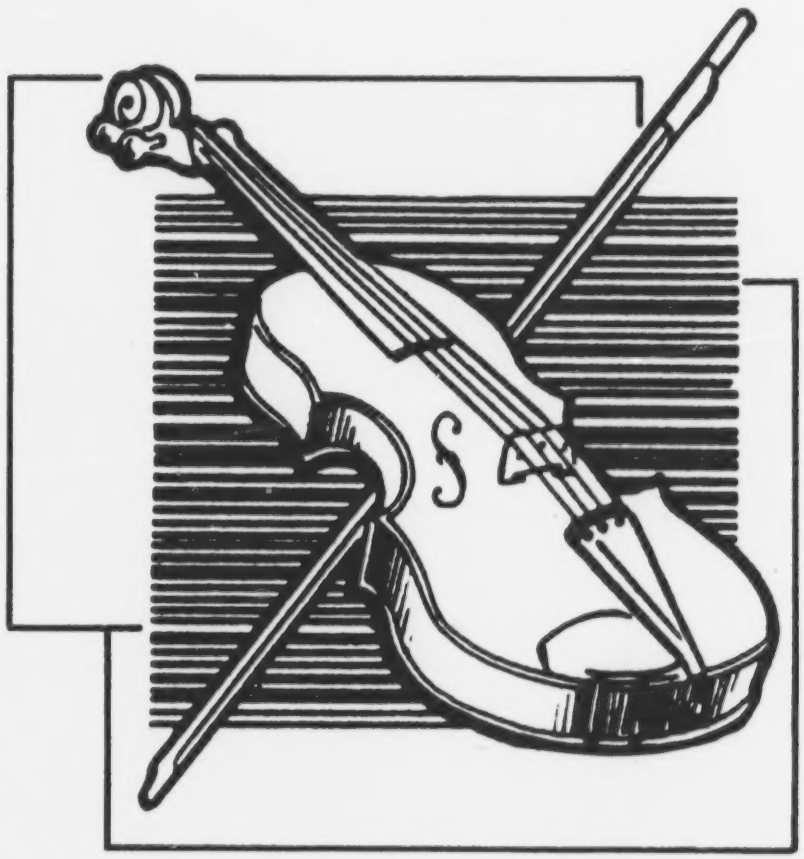
Boardman and Andress, *The Music Book* (series), Holt, Rinehart & Winston, c. 1984.

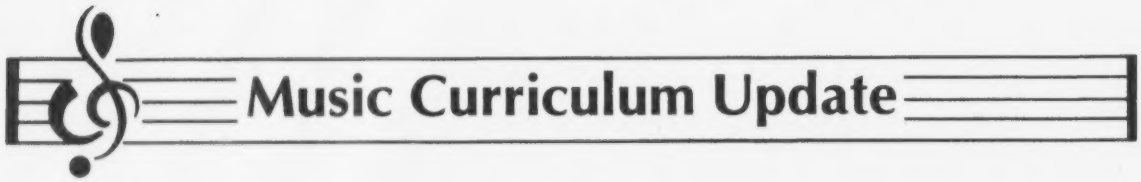
Crook, et al., *Silver Burdett Music* (series), Silver Burdett, c. 1985.

Marsh, et al., *The Spectrum of Music* (series), Macmillan, c. 1983.

Music Curriculum Update

Section II





Music Curriculum Update

This section includes the purpose and goals of music education; curriculum content and organization at the primary, intermediate, junior high/middle school and senior high levels; a content emphasis music chart, grades 1-12; a section on music teachers and music support; and a section entitled "Indicators of Quality Music Programs."

Purpose

Music education provides experiences through which students can fulfill a variety of personal and social needs. Students need to:

- Satisfy the fundamental need to create
- Express and communicate inner feelings and emotions through musical experiences in class and performances and understand that these feelings and emotions cannot always be conveyed by words alone
- Recognize and become sensitive to aural beauty
- Develop cultural and esthetic values, realizing the enduring qualities of music and its place in the world today
- Maintain individual identity and sense of personal worth
- Enrich leisure activities and social relationships
- Develop skill in performance
- Recognize and practice the positive result of working together as a force that can shape the future

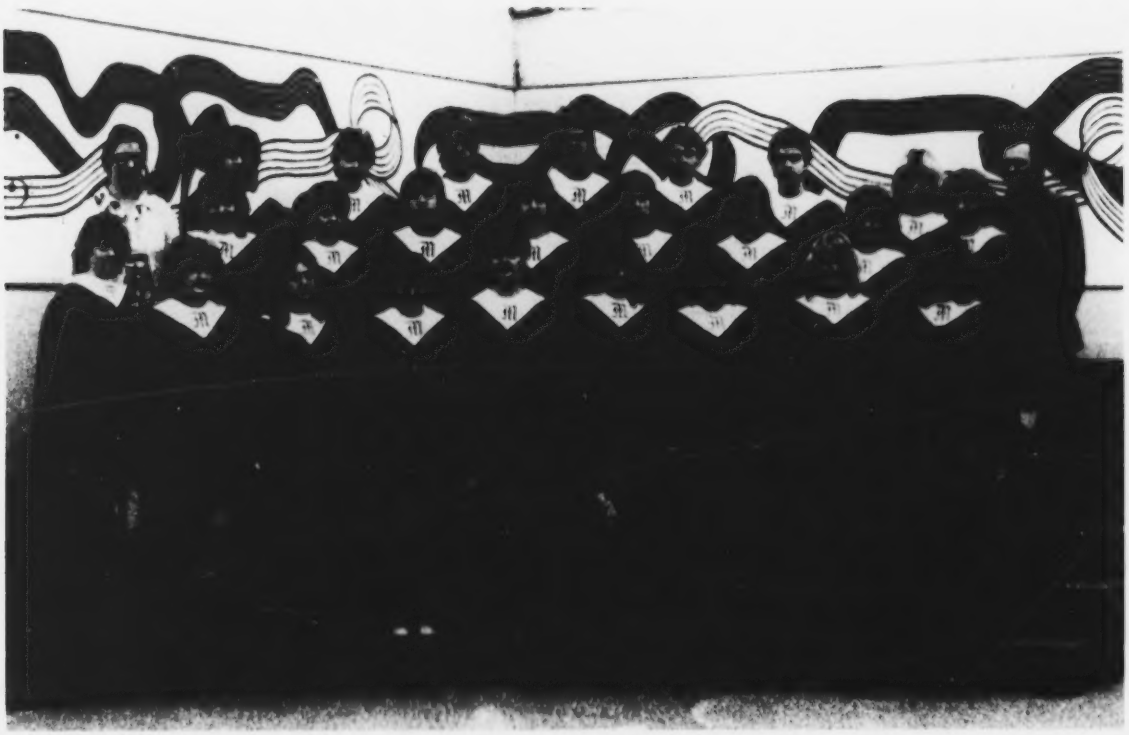
Music provides a challenge, a focus for effort. It encourages self-discipline, group-discipline, individualization, self-actualization. Group activities in music teach discrimination of artistic quality, knowledge of other cultures, musical heritage, discipline, commitment and cooperation. In addition, artistic and esthetic sensitivity are cultivated, bringing about a deeper satisfaction from life.

Through singing, moving, listening, playing instruments and creating, children learn skills and concepts related to the elements of music—rhythm, melody, harmony, form and timbre. They learn how to use their voices and manipulate instruments, gaining dexterity through mental and physical coordination. Through movement to music, they gain security and develop coordination. As students continue in their music studies, they learn to interpret the notation system and the expressive qualities of music. Some students will become proficient in the area of performance, individually and in groups, as effort and individual interest allow.

Goals

Students will:

- Know the basic elements and structure of music
- Be able to use notational systems
- Be able to improvise and create music
- Demonstrate performing skills
- Know the implications of music in our society, with respect to music careers, its avocational and leisure uses and, as consumers, know about musical products
- Value ethnic music and the American musical heritage
- Value music as a tool to bridge the gaps between nations, cultures and people thus fostering a "world" as well as national music
- Value music as an avenue of communication for the exchange of feelings and emotions
- Respond overtly and covertly to the inherent esthetic qualities of music
- Develop acute auditory discrimination



"Choralation" Sophomore Choir, McMinnville High School

Content and Organization

A complete music program includes performing, listening to, creating and studying about music at all grade levels.

Students develop an appreciation and positive attitude toward music influenced by musical experiences at school. Lasting understandings and attitudes are acquired sequentially as a result of many related experiences and encounters with the same core concept. At first the student has only a hazy awareness of concepts involving rhythm or melody. Next come perceptions, then reinforcing experiences to test these early perceptions, and finally, growth and understanding until the student has developed mature concepts.

Every learning situation in music involves listening: matching a given pitch; discriminating between pitches; creating and improvising rhythms, melodies, harmonies and movement to music; analyzing design or historical significance; improving performance skills. All music experiences contribute to the development of the student's listening skills.

It is recommended that one full-time music specialist be provided for each 300-400 children in the general music program grades K-6. In elective music courses, elementary and secondary, one full-time music specialist should be provided for every 125-200 music students. A second teacher or aide should provide assistance in large classes, (e.g., over 50 students), classes with a wide spread in skill levels, and the marching field show bands with their complex needs.

Program schedules should be flexible enough to meet varying needs of students and to accommodate varying teaching styles of staff, but sufficiently structured to assure that students receive a balanced curriculum. Subject to variations justified by local situations, a balanced curriculum may provide time allotments for instructional programs (expressed as percentages of total class time) similar to the table below.

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Table 2*
Suggested K-8 Curriculum Balance

Required Program[1]	Primary K-3	Intermediate 4-6	Upper 7	Upper 8
Art	7%	7%		
Health Education	7%	8%	1 semester[2]	1 semester
Language Arts	40%	35%	2 semesters	2 semesters
Mathematics	15%	15%	2 semesters	2 semesters
Music	7%	7%		
Physical Education	8%	8%	2 semesters	2 semesters
Science	7%	10%	2 semesters	2 semesters
Social Studies	9%	10%	2 semesters	2 semesters
Electives[3]			3 semesters	3 semesters

[1] *Career education must be part of each instructional program (OAR 581-22-405). Traffic safety education, environmental education (including energy education), citizenship education, etc., may be combined in curriculum where most appropriate.*

[2] *Assumes a 7-period day, 5 days a week, 18 weeks.*

[3] *Fine arts or applied arts electives must be available in either grade 7 or grade 8. Students may take electives in fine arts (e.g., art or music) or in applied arts (e.g., business education, home economics, industrial arts) or in a combination of fine arts and applied arts or in other electives.*

Primary and Intermediate Grades

It is imperative that children in grades K-6 experience music intuitively and holistically. They need to sense music and develop a feel for music tonally, rhythmically, and emotionally. This is in line with our recent research on learning stages and the right brain modes of receiving and transmitting musical concepts. Intellectualizing and visualizing music, for example through notation, although important are to be gradually phased in. This does not mean that the elements of music—rhythm, melody, harmony, form, and timbre—are ignored but that they are initially to be sensed, felt and perceived intuitively.

Rhythm and melody are stressed in grades K-3. The child responds to, and "feels," the beat through various forms of whole-body movements, by clapping, patschen, stepping, turning and bending. Rhythm patterns of two's and three's are repeated through imitation and new patterns are created.

The pleasure of singing is discovered when the child is helped to use his voice correctly in its full range. Building a secure foundation in the singing experience is especially important in the primary grades.

The child learns to manipulate instruments, which benefits small muscle control. Eye-hand coordination and left-to-right reading are improved as simple notation systems are learned and used.

In the intermediate grades, the primary tasks are mastered as more advanced skills are developed. Harmony is introduced into the curriculum, along with form, timbre and expressive qualities. Students understand signs and terms of the notational system, as well as pitch and rhythmical reading.

Many intermediate students become proficient in singing in parts, playing classroom, band and orchestral instruments, and in accompanying. They listen to music from various historical periods, styles and media. Many become quite sophisticated in improvisation and in creating their own compositions.

*From Elementary Secondary Guide for Oregon Schools 1980—Planning for Standards Implementation, p. 5.

Primary Grades

Rhythm and melody are stressed in grades K-3. Musical development at the primary level may be measured in part by the child's ability to perform certain musical tasks. Music is a skill which aids total learning and can be used in more successful handling of learning disabilities, particularly if begun early.

The child demonstrates:

knowledge that music moves in two's and three's by clapping, playing percussion instruments or through physical movement

understanding of the difference between quarter, eighth, half, dotted-half, whole and tied notes and rests and their relationship to different meter and time signatures by clapping, playing percussion instruments or through physical movement

discovery of the singing voice by singing several songs in tune without help in a small group

response to the rhythm in music by listening to the singing of songs and performing the steady beat, strong beat, or melodic rhythm and responding creatively to the rhythm with appropriate basic movements such as walking, running, skipping, galloping, hopping, jumping, marching, etc.

The child:

uses proper musical names for rhythmic notation

creates and repeats rhythmic and tonal patterns

identifies melody notes that stay the same, move up or down, or move by step or skip (identified both through sound and sight)

identifies phrases that are the same or different

indicates when the tonal center changes

The child participates enthusiastically and confidently in:

singing games

rhythmic activities and games

creative and improvisatory activities

performing on instruments such as resonator song bells, pitched percussion, piano, and a variety of classroom and ethnic percussion instruments

A string player at Cheldelin Middle School in Corvallis. The string intructor is Carol McCreight.

Intermediate Grades

Major focus at the intermediate level is on rhythm, melody and harmony. Form, timbre, expressive qualities and notational skills are also stressed. The intermediate grade child first needs to understand the tasks listed under ***Primary Grades***. More advanced skills may then be addressed.

The intermediate child demonstrates:

understanding of meters by conducting simple songs using $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ and $\frac{6}{8}$ patterns

the *playing* of rhythm instruments and *responding* physically to meter changes in songs, and to common, compound and complex meters

understanding of syncopation and triplets, by clapping or playing rhythm instruments

The intermediate child performs comfortably basic intervals and tonal patterns, rhythm patterns, many simple songs (both popular and classical), descants, ostinati, chants and simple accompaniments with the aid of:

- rhythm instruments
- autoharp
- voice
- resonator bells
- piano or organ
- pitched percussion instruments
- recorder

The intermediate child identifies (by sound and sight) and explains:

like, and unlike and irregular phrases

binary and ternary form

contrasts in tempo, meter and rhythm

various vocal and instrumental timbres

differences between major and minor modes

The intermediate child creates chants, descants, introductions, codas and accompaniments on both melody and harmony instruments.

The intermediate child performs and writes:

pentatonic and major scales

accidentals (sharps, flats and naturals)

slurs and ties

dynamic variations (p, f, crescendo, diminuendo), tempo variations (allegro, largo, accelerando, ritardando), accent marks, fermatas, and staccato or legato passages

The intermediate child experiences:

part songs and partner songs

considerable survey reading

listening to and analyzing various orchestral tone colors

listening to a variety of vocal, instrumental and dramatic music

creativity through problem-solving, dealing with sounds using musical concepts and expressing emotions and musical ideas using conventional and unconventional sound sources

The intermediate child is given the opportunity to participate in an elective chorus at the 5th and/or 6th grade level.

Junior High School/Middle School

Strengthening cultural and esthetic awareness is a necessary part of every middle school and junior high school student's experience. Students become keenly aware of certain styles or types of popular music, jazz, folk music, movie sound tracks and stage music. Care must be exercised to maintain a balanced exposure to, and acceptance of, all styles and literature representative of previous historical periods as well as those of the 20th Century. At this time, physical maturation causes changes in the voice as well as the body. Choices are being made and tastes are being developed in all areas of musical expression.

School personnel will generally select one, or more, of the following three types of classes as general courses open to all—General Music, The Music Lab, and/or Topical Minicourses.

General Music. The generally unstructured and singing-based curriculum of the general music courses of the past led to its falling into disfavor among students and educators. However, after recent extensive study and re-evaluation, this type of course has been strengthened considerably.

Its basic premise is that learning is designed to promote understanding through comprehension of the very structure of the subject matter. It is a concept-centered approach that deals with the related elements of music rather than the mastery of facts and techniques. It requires:

. . . defined objectives providing the focus for the course.

. . . sequential approach to understanding basic music concepts which will provide the needed structure.

. . . varied musical experiences which will provide the integration of learning.

The following is an example of how a teacher might set up a lesson plan for one specific concept:

Step 1: State basic concept to be studied.

Rhythm. Let students discover the definition of rhythm.

Step 2: List items that will develop students' understanding of rhythmic structure.

Step 3: Develop instructional objectives.

a) Perform a rock beat of your choosing using your hands on a book. Use the appropriate accents.

b) Understand and use the various symbols of time notation.

c) List 8 to 10 more.

The general music program will include varied musical experiences such as:

. . . *Singing*. Good phrasing, breath control, tone quality and proper dynamic levels will be taught.

. . . *Instruments*. Students who have been studying an instrument will be utilized for accompaniment, listening and demonstrations. Other instruments used will be social instruments (autoharp, guitar), percussion and melody instruments (resonator bells, recorders, piano, band and orchestra instruments) and home-made instruments and body sound sources.

. . . *Listening*. Guest performers and recordings will be used.

The Music Lab. The keys to this class are creativity, total student involvement, musical problem-solving and the development of musical behaviors based upon music knowledge. Students compose music by dealing directly with conventional and unconventional sounds as their individual or group solution to teacher-initiated problems dealing with musical concepts.

Students function from the beginning as real musicians. They compose, perform, conduct and talk about compositional ideas. Their compositions may be improvised or graphically or conventionally notated. Students are allowed to explore a given concept in a variety of settings and in varying degrees of complexity.

Students deal with concepts in the area of pitch, rhythm, timbre, dynamics and form. Musical problems are framed by the teacher in such a way as to address increasingly sophisticated conceptual growth while keeping skill requirements within student capabilities.

Music of recognized composers from a variety of historical periods, including the present, is used as a culminating activity to demonstrate how others have used the concept being studied. Contemporary music figures prominently in the classroom repertoire because of its relevancy to the age in which we live.

Sample problem: Compose a piece for desk using only hands and desk top. The piece must use a rhythmic motive, a brief musical idea, that is to be repeated at least three times. Other ideas may be used as well. Consider the use of dynamics and sound quality in the composition.

A middle school violinist at Cheldelin in Corvallis practices with the orchestra. The music instructor for this class is Carol McCreight.

Topical Minicourses, Grades 7-9

Many successful junior high/middle school general music programs in Oregon use the topical minicourse approach, and this section will explore a number of possibilities for its implementation. Topical minicourses have been found to enlarge musical offerings, to be a stimulating way for teaching at least some elements of music, and to provide an exciting group of choices for the students.

Table 3
List of Topical Minicourses

Topical Minicourses	Equipment Needed
1. Guitar	a. Guitar books b. Guitars (May be purchased by district or school. Some may be brought from home and relatively inexpensive rental programs are available for students and schools.)
2. Electronic Music	a. Tape recorders b. Electronic tone source c. Synthesizer or tone alterers d. Recorded examples e. Films
3. Keyboard	a. Pianos/electric b. Melodicas
4. Recorder	a. Recorder books b. Recorders
5. Vocal Techniques	a. Sheet music b. Recorded examples
6. Compositional Techniques	a. Textbooks b. Recorded examples
7. Popular Music a. Jazz to rock b. Folk/rock c. American music	a. Recorded examples b. Sheet music c. Textbooks
8. Ethnic Music Studies a. Afro-American b. Latin American c. American Indian d. Oriental/Eastern	a. Recorded examples b. Textbooks c. Films
9. History of Music/Music Literature a. Renaissance b. Baroque c. Classical d. Romantic e. Impressionistic f. 20th Century	a. Recorded examples b. Sheet music c. Textbooks d. Films
10. Science/Math and Music a. Sounds and their sources b. Control of sounds c. Organization of sounds	a. Textbooks b. Films c. Record examples d. Bottles, tubes and available equipment
11. Computer-Assisted Musical Skill Development	a. Computer b. Software

The above list is not all-inclusive. Any area in which the music teacher has a special interest or ability can provide a good topic for a minicourse. Some of these topics can be taught in as short a period of time as one week, but usually nine weeks are scheduled. Many of the topics are easily combined in a logical progression (i.e., science and math + electronic music + compositional techniques or reading music and any hands-on or performance area).

Suggested steps for topical minicourse implementation by music staff members:

1. Create a list of topical minicourses they would like to teach, then compile a written list of possibilities.
2. Coordinate this list with district goals, concepts and sequential organization of the music program.
3. Evaluate availability of support materials on hand or easily purchased.
4. Take a sample survey of seventh or incoming seventh grade students to establish heavy interest areas.

The following is a sample schedule of how topical minicourses might be organized in a school where two music teachers each have one period for the teaching of general music.

Table 4
Sample Schedule of Topical Minicourses

		1st 9 weeks	2nd 9 weeks	3rd 9 weeks	4th 9 weeks
Teacher 1	1st Year	Guitar	Electronic Music	Computer-Assisted Skill Development	Science/Math
	2nd Year	Guitar	Advanced Guitar	Electronic Music	Composition Techniques
Teacher 2	1st Year	Folk/Jazz/Rock Music	Recorders	Ethnic Music	Keyboard
	2nd Year	Folk/Jazz/Rock Music	Music Literature	Ethnic Music	Vocal Techniques

Performing Groups. The large-group performance classes—bands, orchestras and choruses—are elective classes that usually touch the lives of most students at some time during their junior high/middle school years. The many benefits of the group experience for young adolescents is well-documented. The social need to belong, the pride of membership, and the character-building aspects of contributing to a successful group are few of the non-musical reasons successful band, orchestra and choral programs have flourished over the years.

The curriculum and special facilities needed for this program are discussed on page 17 under The High School Music Program and on page 23 under Facilities and Equipment.

Not all high school performance group activities are appropriate at the junior high/middle school level. Too heavy an emphasis on dramatic productions, marching, stage band, pep band, and jazz choir activities, which tend to overtax immature voices and embouchures in imitation of high school and professional groups, is discouraged. A reasonable number of performance activities is healthy but it is important that time for the educational nature of the class be preserved.

Electronic Learning. (See High School section page 19)

McMinnville High School "Twilighters" perform Christmas medley.

High School Music Program

Performance Groups. To the community, the most obvious portion of the music education program is comprised of the performance groups which are found in virtually every school. Performing groups in Oregon are among the finest in the Northwest. The continuation of quality instruction primarily depends on the skilled leadership of the music teacher; but also important is the willingness of communities to support quality education in the arts plus adequate scheduling, facilities and budgets.

Generally, curriculum and facilities should be built, and staff should be hired, with the idea that students need individual, small-group and large-group instruction at all levels. Five types of instruction are necessary for vocal and instrumental performing groups to encourage growth in musical knowledge and skill. These are large group, sectional, chamber ensemble, solo, and individual technique lessons. Through this instruction, students' attention is drawn toward production of tone, true intonation, diction, technical facility, balance, blend, musicality, and interpretation.

Large group instruction and music education are not synonymous. A major objective in developing the curriculum in a performing organization is to insure that students will receive a balanced education program including such activities as the following:

- . . . Major emphasis on sequential and systematic study of literature and development of ensemble skills.
- . . . Performance of a variety of standard and nonstandard repertory including music from our own era.
- . . . Analysis and study of the literature performed and of related literature.
- . . . Study of the elements of music, music theory and conducting in various contexts.
- . . . Occasional public performances with care being taken that the demands of public performance and competitive activities not be allowed to become dominant or excessive, and that public performance remain secondary to education in the curriculum. Both are important but the relationship between the two must be kept in perspective. Band directors may wish to write for a copy of the State of Oregon Band Guidelines which may be obtained from the Oregon Department of Education.
- . . . Regular reading of student compositions and arrangements.
- . . . Opportunity to perform in small ensembles and explore the solo literature.

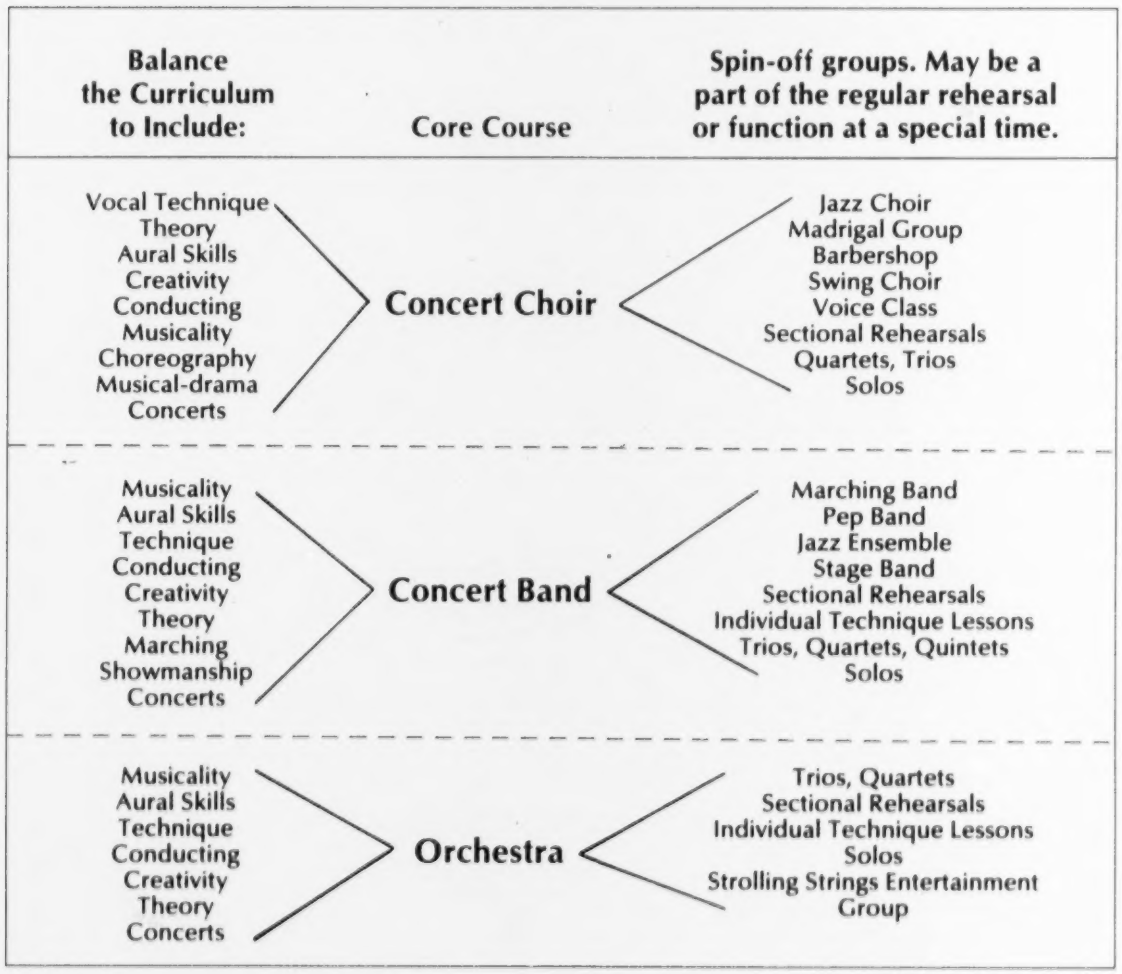
For maintaining and increasing the numbers of students in music performance classes, particular attention must be given to scheduling. Single offering music classes should not be scheduled against other single subject offerings.

Several Oregon schools are using "early-bird" classes for vocal and instrumental ensembles which are meeting for their own enjoyment and

not necessarily for preparation of public performance. Such groups include Renaissance music groups studying music for small ensembles of the 16th Century. Instrumental ensembles from the concert band or orchestra, such as woodwind quintets, brass choirs, percussion ensembles, string quartets, and trumpet trios may find that they can schedule regular rehearsals at this time. Barbershop quartets, madrigal groups, rock ensembles, and triple trios are examples of vocal groups which schedule "early-bird" classes.

Several Oregon schools have begun their jazz program with "early-bird" classes. A stage band or vocal jazz ensemble will schedule rehearsal before school for a year or two and, when it is obvious that the ensemble is a strong addition to the curriculum offerings of the school, it is scheduled into the school day. As these performance classes become established, the "early-bird" time can be used for in-depth learning applicable to jazz such as vocal and instrumental improvisation, theory as applied to jazz, soloist styling and sectional rehearsals.

Table 5
Curriculum Balance for Performing Groups



Other Music Classes. Many music departments are offering additional courses other than band, orchestra and chorus to meet the needs of those who are not skilled performers and wish to study about music and those musicians who wish an in-depth study of some aspect of music. Some are listed below:

Music Appreciation and Listening Skills

Music History

Music Theory/Fundamentals

Ethnic Music Studies

Music of Today

Youth/Folk Music

Rock to Bach

Piano Class Lab

Voice Class

Beginning, Intermediate and Advanced Guitar

Performance Lab (music and drama production)

Electronic Music Lab (synthesizers, computers, tape recorders)

Composition/Arranging

Music Seminar (independent research and study)

Careers in Music

Cadet Teaching in Music Courses (advanced students in the high school performance classes can be used as assistant teachers for individual or small groups instruction in the elementary, junior or senior high school program).

Computer-Assisted Skill Development

Humanities (see description under junior high/middle school section. If offered at both levels, the course content needs to be carefully structured to avoid duplication).

Electronic Learning, Use of the Computer and other Teaching Aids. Individualized instruction in the music program can be most valuable and efficient through the purchase and use of computers, rhythm skill development machines, aural skill development machines, strobe tuners, tape recorders, video recorders, synthesizers and other products of our electronic age.

Teaching uses include:

. . . Remedial instruction in music notation, fingerings, ear training, musical terms, rhythmic understanding and other basic music fundamentals.

. . . Motivation for students who need or desire extra challenges or wish to do advanced work in music fundamentals or theory or wish to gain access to pools of information in far-away places.

. . . Creative exploration. Both computers and synthesizers can be used to produce a variety of creative ideas. Real-time system computers are now capable of displaying the musical notation on the monitor screen when one composes at the attached keyboard. The notation can then be printed out in very clear manuscript on a matrix printer from the storage disc. These computers also have 16 different tracks on which to compose while controlling the musical parameters such as sustain, timbre, decay, attack, etc. Synthesizers can be used to create compositions without the hinderance of having to notate musical ideas first.

. . . Ways to better understand the basic concepts of music. The synthesizer allows the user to become a performer and composer while having complete control over pitch (oscillator), rhythm (envelope shaper), tone quality (filter) and dynamics (potentiometer). In developing musical ideas with these four basic concepts, one deals with form, the fifth basic concept.

. . . Using the strobe tuner for a visual aid in developing the ear for better control and understanding of good intonation. Uses include:

a) Charting each instrument showing cents flat or sharp on each note so students better understand the idiosyncrasies of their own instruments.

b) Correcting intonation problems with proper finger shading, alternate fingerings, trigger-valve use, etc.

c) Practicing crescendos and decrescendos and sustained tones without bending pitches.

d) Watching pitch variations in vibrato width for better control.

e) Checking finger positions and slide positions on stringed instruments and trombones in scale-wise and skip-wise passages.

Not all small schools can accommodate a large number of nonperformance music classes on a full-year basis. However, by employing the use of "early-bird" scheduling or minicourses, many music courses can be offered during a school year. Some schools have scheduled semester or nine-week courses in music appreciation entitled "Rock to Bach," "Music of Today," or "Youth Music." A seven-period day also helps make these classes feasible.

Some programs offer "Basic Guitar" the first semester with "Intermediate Guitar" as the second semester course. Another basic section can then be offered the second semester for those who did not or could not enroll at the start of the school year.

A nine- or eighteen-week course with alternating class instruction periods and independent lab or practice time is a logical way to schedule piano class, voice class, beginning instruments class, and music performance lab. Other classes, such as "Exploring Electronic Music" may be arranged so that there will be a nine-week basic instruction segment followed by independent lab or practice time anytime during the day that fits the student's schedule. The instructor is available for assistance if needed, but the work is done primarily on an independent basis.

Nine-week courses have also proved to be successful for studying organized segments of music theory/fundamentals, music appreciation/listening skills, composition/arranging, etc.

Music teachers have worked in teams with other staff members in the areas of humanities, performance lab, careers, music history or music of today.

The inclusions of courses and sections of nonperformance music helps achieve the goal of making music become an integral part of the student's life.

Students at Cheldelin Middle School are practicing French horns. The band instructor is Scott James.

Table 6
Content Emphasis in Music, K-12

Areas of Study	Grades	Amount of Emphasis
		Little · Slight · Moderate · Marked · Strong · Special
Rhythm	K-3	
	4-6	
	7-9	
	10-12	
Melody	K-3	
	4-6	
	7-9	
	10-12	
Harmony	K-3	
	4-6	
	7-9	
	10-12	
Form	K-3	
	4-6	
	7-9	
	10-12	
Timbre	K-3	
	4-6	
	7-9	
	10-12	
Expressive Qualities	K-3	
	4-6	
	7-9	
	10-12	
Notational Skills	K-3	
	4-6	
	7-9	
	10-12	
Styles (Types)	K-3	
	4-6	
	7-9	
	10-12	
History and Literature	K-3	
	4-6	
	7-9	
	10-12	
Performance Skills	K-3	
	4-6	
	7-9	
	10-12	
Theory	K-3	
	4-6	
	7-9	
	10-12	

Music Teachers and Music Support

Teaching young people to use music as a tool in their lives and to understand and appreciate music is dependent on well-qualified teachers, adequate instruction time, planned facilities and high quality equipment.

Teachers

Educators are divided as to the best method for teaching positive attitudes, appreciation and esthetic sensitivity. Yet most agree that the teacher with positive attitudes, who deeply appreciates music and who is sensitive to esthetics, can do a far superior job to one without these qualities. The capacity to enjoy the art of music and to pass this joy on to students is fundamental.

Academically, the teacher needs music preparation in:

- Theory and structure
- History and literature
- Performance experience, individually and in groups
- Music education
  - Elementary methods
  - Secondary methods
  - Literature for elementary children
  - Literature for secondary students
  - Conducting
- Student teaching and other practicum at both elementary and secondary levels
- Instruction on social instruments for those specializing at elementary levels
- Instruction in classical instruments and vocal production for those specializing at the secondary level
- In addition, the teacher needs preparation in:
  - Classroom management
  - Group dynamics
  - Problem-solving
  - Critical thinking processes
  - Practical psychology

Instruction Time, Music Specialists and Pupil-Teacher Ratio

Instruction time should be defined as the time teachers and students spend together learning in the music center. A good elementary general music program includes 90 to 100 minutes instruction time per pupil per week, scheduled as 20 to 30 minute sessions in the primary grades and 30 to 40 minute sessions in the intermediate grades.

As is common practice at the junior and senior high school levels, music in the elementary school should also be taught by the music specialist. This is especially important in studying the structure of music, performing instrumental and vocal music, learning to manipulate the human voice, learning pitch discrimination, developing creativity, and learning the symbolization and vocabulary of music. Classroom teachers should be responsible for teaching musical heritage, music as culture-refinement, and music in our culture as related to music of other cultures. Classroom teachers may also assist music specialists in repeating songs, lessons and recordings previously presented.

Instruction in elementary instrumental and vocal music should comprise 90 to 150 minutes per week. In general, specialized groups are not organized until the intermediate grades. It is necessary to start string instruction early, usually by the fourth or fifth grade, while wind instrument instruction and vocal ensembles may be started in the fifth or sixth grade. It is best to group together like instruments for instruction, especially the first year. Instruction sessions of less than 35 minutes are generally unsatisfactory.

Suggested Pupil-Teacher Ratios are:

One music teacher for every 300 to 400 pupils enrolled in each attendance center.

One music teacher for every 200 to 300 pupils enrolled in junior high general music courses.

One music teacher for every 125 to 200 pupils enrolled in elective music courses (instrumental, choral, specialized), elementary through secondary. In addition, a second teacher or an aide is recommended for each class of 50 or more pupils.

Facilities and Equipment

Music education is incomplete if only facts about music and composers are learned. Music is a performing art and as such may be composed, performed or listened to. Composing-creating, performing both vocally and instrumentally, and listening to music performed by the teacher, other students, and on tapes or discs is the basis of the music program. Aural instruction may either be enhanced or limited by instruments and reproduction equipment and the acoustics in the instructional areas, so the best possible facilities are of great importance on all levels.

Proper acoustics in the instructional areas depend on room size, relating to number and types of performers; reverberation time; the mixture of absorptive and reflective surfaces; amount of unwanted noise and sound transmission from other instructional areas; and existence of flutter echoes.

When planning a music facility, information should be gathered from all available resources: local music educators, acoustical experts, architects, books, periodicals and visits to existing facilities. An excellent publication, *Planning and Equipping Educational Music Facilities*, is available from the Music Educators National Conference, 1902 Association Drive, Reston, Virginia 22091 (cost $12). A booklet is also available from the Oregon Department of Education entitled "Sound Planning for Music Facilities." Four excerpts describing large-group instruction follow:

"INSTRUMENTAL INSTRUCTION AREA"

"The large, group instruction area should be 40 x 50 feet (2,000 square feet) with a ceiling height of 16-20 feet, and room surfaces should be nonparallel. An area this size will accommodate an 80-piece band or 60-piece orchestra. For fewer or more performers, approximately 20 square feet or 400 cubic feet is needed for each additional student. It is difficult to provide for acoustical needs if the room is very much smaller than the dimensions above, especially with respect to ceiling height."

"VOCAL INSTRUCTION AREA"

"A room 35 x 40 feet (1,400 square feet) with a ceiling height of 14-18 feet will accommodate 75 vocalists. Eighteen square feet per student is adequate, but in figuring for fewer than 75 students, acoustical problems must be taken into consideration. Again, room surfaces should be nonparallel."

"THE MUSIC COMPLEX"

"Assuming that the music facilities will include an instrumental area and a vocal instruction area, the total music instructional area for even small schools should be a minimum of 5,000 square feet. This allows for 1,600 square feet for support areas (practice rooms, offices and storage)."

"ELEMENTARY GENERAL MUSIC AREA"

"A room 32 x 36 feet (1,152 square feet) with a ceiling height of 12-16 feet will accommodate 30 to 40 students, along with standard instruments and equipment. However, if the room is to be used for movement to music or instrumental instruction, more area is needed."

This cellist is a member of the string ensemble at Cheldelin Middle School, Corvallis. The string instructor is Carol McCreight.

Indicators of Quality Music Programs

1. Each elementary child, grades K-6, receives 90 to 100 minutes music instruction per week (or 7 percent of the time as stated in the 1980 Elementary-Secondary Guide for Oregon Schools, Planning for Standards Implementation, p. 5).

2. Band and vocal instruction is provided for students in grades 5 or 6 through 12 and orchestra instruction in grades 4 to 12.

3. Students in grades 7 and 8 take a minimum of 18 weeks of daily instruction in music. They may elect a full year of chorus, band or orchestra, or topical minicourses such as guitar, keyboard, electronic music, or some kind of general music class.

4. All students in grades 9-12 are required to elect a minimum of 5 credit hours in the fine arts (i.e., music, visual arts, drama or dance).

5. One full-time music specialist is provided for each 300-400 elementary children to teach in the general music program.

6. One full-time music teacher is provided for every 150-200 pupils enrolled in elective music courses, elementary and secondary. In addition, a second teacher or aide is provided for each class of 50 or more pupils.

7. Provision is made in the budget for the purchase, replacement and repair of music instruments and equipment, textbooks, sheet music and other supplies.

8. Junior and senior high school music teachers have a daily preparation period, five classes or less per day, and have four or less performing groups. Elementary music teachers have a daily preparation period and have 240 minutes or less of pupil contact time. (This is approximately 8-10 classes per day of 25-35 minutes each.)

9. A music coordinator is appointed and allowed time from instructional duties to oversee and evaluate the music teachers and the music program, K-12, in districts with three or more on the music staff.

10. Most students desiring to schedule elective music classes are able to do so. (e.g., there are seven or more periods in the day's schedule and a minimum of schedule conflicts in the junior and senior high school.)

11. Students have an opportunity to perform as soloists and in small ensembles in junior and senior high school.

12. All performing groups are allowed to attend at least one or two music festivals and/or clinics during the school year.

13. Students have an opportunity to become familiar with the potential for careers in music and allied fields.

14. The music room has been specially designed with attention to ceiling height, acoustics, traffic flow, ventilation and lighting. (See recommendations for music instruction in the Facilities and Equipment section.)

15. A performance area, preferably an auditorium, is readily accessible for rehearsals and performances.

* * * * *

Additional information, pamphlets and guides about curriculum and facilities are available from: Dr. Delmer Aebischer, Specialist, Music Education, Oregon Department of Education, 700 Pringle Parkway SE, Salem, Oregon 97310-0290.

DEPARTMENT OF EDUCATION
700 PRINGLE PARKWAY SE
SALEM, OREGON 97310

OFFICE OF THE SUPERINTENDENT
August 22, 1984

MEMORANDUM NO. 10-1984-85

TO: ESD and District Superintendents
High School, Junior High and Middle School Principals

RE: High School Graduation Requirements

I want to confirm that the following are the current graduation requirements for freshmen entering high school for the 1984-85 school year (graduating class of 1988). The only changes at this time are the one additional unit of mathematics, the one additional unit of science, and the total number of unit requirements (from 21 to 22).

TOTAL: 22 UNITS*--to be fulfilled as follows

- Language Arts--3 (shall include the equivalent of 1 unit in written composition)
- Mathematics--2*
- Science--2*
- U.S. History--1
- Global Studies--1
- Government--1/2
- Health Education--1
- Physical Education--1
- Career Education--1/2
- Personal Finance & Economics--1
- Applied Arts/Fine Arts/or Foreign Language--1 (one unit shall be earned in any one of the above or combination of 1/2 units of the above)

As you know, the Oregon State Board of Education has adopted the Oregon Action Plan which has proposed several changes for the future. Any future changes in graduation requirements will be made using the Board's rule making procedure which includes public hearings. Local educators and the public will be asked to join the Department of Education and the State Board as the proposed actions are developed, tested, and implemented in the following areas:

- Increasing required units from 22 to 23
- Increasing Language Arts to 4 units
- Changing Global Studies to World History, Geography, and Cultures
- Attaching the 1/2 unit of Economics to the 1/2 unit of Government
- Increasing electives in Vocational Education/Applied Arts/Visual and Performing Arts/or Foreign Language from 1 unit to 2 units

(For information on future graduation requirements, contact Ardis Christensen: 378-3613)

*Changed as per OAR 581-22-316 amended 3/84

Verne A. Duncan
State Superintendent
of Public Instruction